

*Lowe Brothers*

*Color Keys*  
to Sunlit Homes









is the key to a lovely "Sunlit" home. Used properly, it enhances the beauty of line and contour—used otherwise, it destroys. It has the measurable ability to set the mode and style of your home.

Your assurance of creating a pleasant and modern dress for your home lies in the selection of matching or agreeably contrasting colors—and avoiding the often unpleasant results of unrelated color selection.

This book has been designed to help you select properly the colors for the exterior or interior of your home.

The illustrations herein are based on the principles of Paint-Styling—they're in keeping with today's trends in decoration. As you study the illustrations we're sure you'll see why the Fashion-Tested colors in Lowe Brothers line of painting and decorating materials are further aids to you in the painting and decorating of your home. The wide range of up-to-date shades and tints makes your selection doubly easy. And remember, you can depend on the unsurpassed quality of Lowe Brothers materials to protect your painting investment.

In this Living Room, walls remain in the background as a foil for the rose and eggshell striped sofa, the patterned draperies on an ivory ground, the handsome crewel embroidery chair at the fireplace and the Chartreuse occasional chair nearby. A mixture of equal parts Mellotone Light Tan and White is used for the walls, the ceiling is Mellotone Ivory and the woodwork Plax Jersey Cream.





# Color is the Key to a Charming Exterior for Your Home

The charm of exterior painting is determined by the colors chosen and the manner in which they are distributed. It is no longer customary to outline the house in a separate trimming color. The trend is decidedly toward white or light tints for body, trim and window sash, with a more or less vivid color on the shutters—the shutter color chosen to match the roof or to contrast agreeably with it. If the house is large, the shut-

ters of the upper story may be painted in the color chosen, and those of the lower story painted like the house. And, above all, remember that it takes *good* paint to protect and enhance the beauty of the surface which it covers. So don't take chances and run the risk of costly and disappointing results. Depend on Lowe Brothers *unsurpassed* quality for the ultimate economy of long-lasting beauty and protection.

The small friendly house illustrated below achieves an irresistible appeal through the careful selection of color. Note how its all-white High Standard body, topped by a roof of Rich-Tone Shingle Stain Forest Green, is gaily emphasized by lively shutters of High Standard Tropical Blue.



Additional color schemes for the home below are shown on the left.

(A) ROOF, Shingle Stain Bungalow Brown; BODY, High Standard Ivory; SHUTTERS, High Standard Willow Green.

(B) ROOF, Shingle Stain Gray; BODY, High Standard Ivory; SHUTTERS, High Standard French Blue.

(C) ROOF, Shingle Stain Autumn Brown; BODY, High Standard Ivory; SHUTTERS, High Standard Spruce.







This interesting house on the left is given an unusual color treatment with Lowe Brothers quality paints. Roof, Rich-Tone Shingle Stain Bungalow Brown; body, High Standard White; and shutters, High Standard Tiffin Yellow. Additional color schemes for this home are shown below.



- (A) ROOF, Shingle Stain Palmetto Green; BODY, High Standard Ivory; SHUTTERS, High Standard Seal Brown.  
 (B) ROOF, Shingle Stain Red; BODY, High Standard Warm Gray; SHUTTERS, High Standard Russet.  
 (C) ROOF, Black; BODY, High Standard White; SHUTTERS, High Standard Shamrock Green.

Body, trim and sash on the house to the right were painted with High Standard Sandstone, which blends nicely with the Rich-Tone Shingle Stain Red on the roof. Shutters, painted High Standard Light Maroon, follow good paint-styling practice by repeating the red of the roof. Other color schemes below.



- (A) ROOF, Shingle Stain Forest Green; BODY, High Standard White; SHUTTERS, High Standard Tropical Blue.  
 (B) ROOF, Shingle Stain Palmetto Green; BODY, High Standard Light Buff; SHUTTERS, High Standard Bottle Green.  
 (C) ROOF, Shingle Stain Bungalow Brown; BODY, High Standard Apple Green; SHUTTERS, High Standard Ivory.



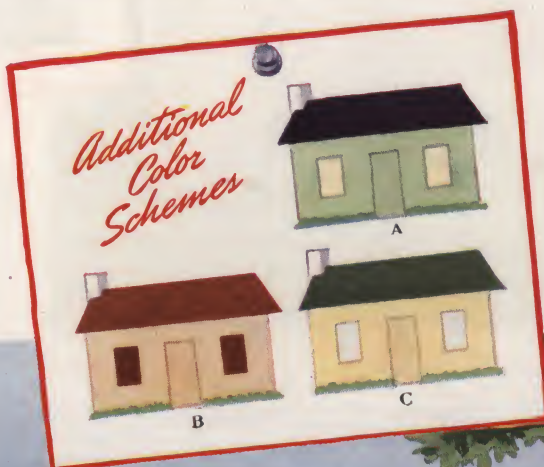


# Re-style Your Home with these Fashion-tested Color Schemes

A house is not necessarily a home; neither is its cost a true measure of its genuine charm. Often, the difference between a house and a home is achieved by the subtle use of good paint whose colors are combined in accordance with current trends of color styling. For example, two different construction materials are tied together by painting them alike. Color is concentrated in small areas such as shutters, sash and

doors. Ornate or outmoded trim is simplified by painting it in the body color. To re-style your home in accordance with today's trends, choose any of the fashion-tested color schemes shown on these pages. And to protect your painting investment choose Lowe Brothers paint. Its unsurpassed quality assures you *genuine economy* because it costs less per square foot of protected surface.

This stately old home achieves modern charm and dignity through the simplicity of its correct and modern color scheme. The roof is Shingle Stain Gray; the body, sash and trim are Lowe Brothers High Standard White and the shutters are High Standard Pearl Gray.



Additional color schemes for this home are shown on the left.

(A) ROOF, Black; BODY, High Standard Apple Green; SHUTTERS, High Standard Ivory.

(B) ROOF, Shingle Stain Red; BODY, High Standard Sandstone; SHUTTERS, High Standard Light Maroon.

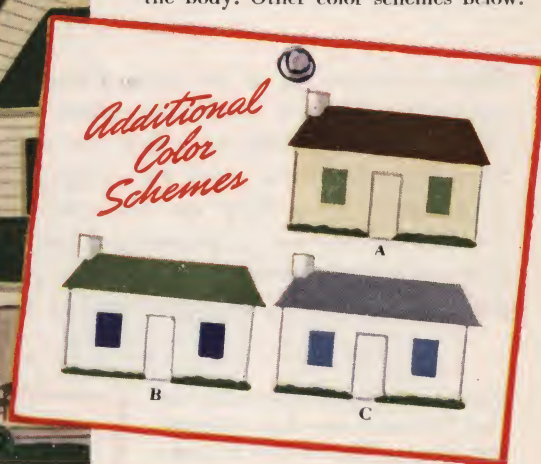
(C) ROOF, Shingle Stain Palmetto Green; BODY, High Standard Colonial Yellow; SHUTTERS, High Standard White.







This stately colonial house is correctly painted. Body, trim and sash are High Standard Ivory, the roof of Shingle Stain Palmetto Green and the upper shutters, High Standard Bottle Green. A new and effective touch is the shutters of the lower story painted to match the body. Other color schemes below.



(A) ROOF, Shingle Stain Bungalow Brown; BODY, High Standard Ivory; SHUTTERS, High Standard Grass Green.

(B) ROOF, Shingle Stain Forest Green; BODY, High Standard White; SHUTTERS, High Standard Tropical Blue.

(C) ROOF, Shingle Stain Gray; BODY, High Standard White; SHUTTERS, High Standard French Blue.

The sprightly charm of this informal and inviting little house with body of High Standard Light Buff and roof of Shingle Stain Bungalow Brown is enhanced by the vivid shutters of High Standard Scarlet. Additional color schemes for this home are shown below.



(A) ROOF, Shingle Stain Autumn Brown; BODY, High Standard Cream; SHUTTERS, High Standard Glacial Green.

(B) ROOF, Black; BODY, High Standard Sandstone; SHUTTERS, High Standard Spruce.

(C) ROOF, Shingle Stain Gray; BODY, High Standard Apple Green; SHUTTERS, High Standard Black.



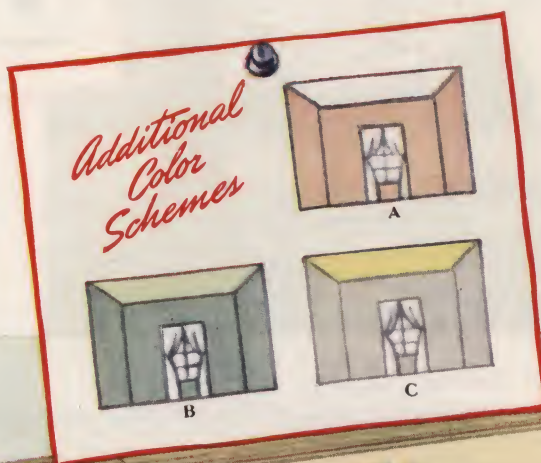


# Planned Decoration Begins with the Color and Finish of Your Walls

Planned decoration of the modern home starts with the walls. They are vitally important areas because they form the setting in which the room is built. Some beautiful rooms may just happen, but in the majority of cases they are the result of careful thought and deliberate planning. Thought must be given to color harmony—to the proper proportion of plain and patterned surfaces—and to the arrange-

ment of furniture if the room is to have a well-balanced feeling. And, most important of all, much attention must be given to the finish of walls and ceiling. Yet it's so easy to choose softly tinted walls of Lowe Brothers Mellotone because Mellotone Flat Wall Paint, with its delicate tints and shades, is the perfect setting for the finest of furnishings or for the most modest.

Below is illustrated a beautiful and restful Living Room of great dignity and charm. The ceiling is Lowe Brothers Mellotone Ivory and the walls are a mixture of equal portions of Mellotone Light Tan and White, while the woodwork is Plax Jersey Cream.



Additional color schemes for this living room are shown on the left.

(A) CEILING, Mellotone White; WALLS, mixture two parts Light Maize, one part Light Rose.

(B) CEILING, Mellotone Light Maize; WALLS, Mellotone Adam Green.

(C) CEILING, Mellotone Aster Yellow; WALLS, Mellotone Light Sand.







Soft, blue-green walls in this sunny south Dining Room (on the left) give it a cool, inviting atmosphere. Ceiling is Mellotone Light Maize; walls, Mellotone Adam Green; dado and woodwork, Mello-Gloss Ivory White.



Additional color schemes for this dining room are shown above.

- (A) CEILING, Mellotone Light Rose; WALLS, Mellotone Light Sand.
- (B) CEILING, Mellotone Ivory; WALLS, Mellotone Venice Blue.
- (C) CEILING, Mellotone White; WALLS, Mellotone Aster Yellow.

(Right) The glow of color in the muted rose walls brings the needed warmth to this Bedroom of northern exposure. Ceiling is Mellotone Light Maize; walls and woodwork, two parts of Mellotone Light Maize to one of Light Rose. Woodwork same as walls, but polished.



Additional color schemes for this bedroom are shown above.

- (A) CEILING, two parts Light Maize, one part Light Rose; WALLS, Mellotone Venice Blue.
- (B) CEILING, Mellotone White; WALLS, Mellotone Cream.
- (C) CEILING, Mellotone Light Maize; WALLS, Mellotone Green Tint.



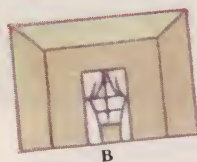
# Plain Walls Emphasize the Beauty of Drapery and Upholstery Fabrics

In the perfectly styled room, nothing is so appropriate for walls and ceiling as Mellotone, with its lovely mat finish. Today's fabrics for draperies and upholstery are so exquisite in design and coloring that plain walls are definitely indicated, in order that none of the beauty of design be lost. As to coloring—Mellotone comes in beautiful pastel shades which make a most effective background for the draperies

and furniture. Mellotone colors may be lightened with white without losing the clear tone of the color itself; or, the colors may be intermingled to any tint required as background for the daintiest or for the richest of fabrics. In Mellotone there are colors suited to any room or any furnishings. Mellotone Flat Wall Paint is easy to apply and easy to clean with soap and water.

Informal, restful and thoroughly livable is this living room which gains style and charm through the use of a placid color scheme. The ceiling is Mellotone Ivory; walls, a mixture of equal parts Mellotone Green Tint and White; woodwork, Mello-Gloss Ivory White.

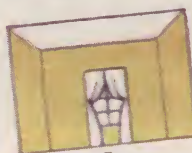
*Additional  
Color  
Schemes*



B



A



C

Additional color schemes for this living room are shown on the left.

- (A) CEILING, Mellotone White; WALLS, two parts Light Maize, one part Light Rose.
- (B) CEILING, Mellotone Light Maize; WALLS, Mellotone Adam Green.
- (C) CEILING, Mellotone Aster Yellow; WALLS, Mellotone Light Sand.





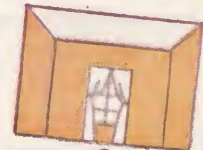


Mellotone on plastered walls—Non-Fading Oil Stain on knotty pine make an interesting setting for this inviting room. Plastered walls are a mixture of equal parts Mellotone Light Tan and Light Rose. The pine wall and woodwork have been given a very thin coat of Non-Fading Oil Stain Dark Oak.

### *Additional Color Schemes*



B



C

Additional color schemes for this living room are shown above.

(A) CEILING, Mellotone Light Maize; WALLS, Mellotone Venice Blue.

(B) CEILING, Mellotone Adam Green; WALLS, Mellotone Buff.

(C) CEILING, Mello-Gloss White; WALLS, Mello-Gloss Peach.

Neutral walls in a raw umber glaze are perfectly suited to this southwest room. Walls painted Mellotone Ivory were given a slightly graduated glaze with Mellotone Glazing Liquid and raw umber in oil. Ceiling is a continuation of the wall. Dado and woodwork, glazed in a medium shade of raw umber.

### *Additional Color Schemes*



A



B



C

Additional color schemes for this living room are shown above.

(A) CEILING, Mellotone Venice Blue; WALLS, Mellotone Light Sand.

(B) CEILING, mixture two parts Light Maize, one part Light Rose; WALLS, Mellotone Pecan Brown.

(C) CEILING, Mello-Gloss Ivory White; WALLS, Mello-Gloss Aqua Green.



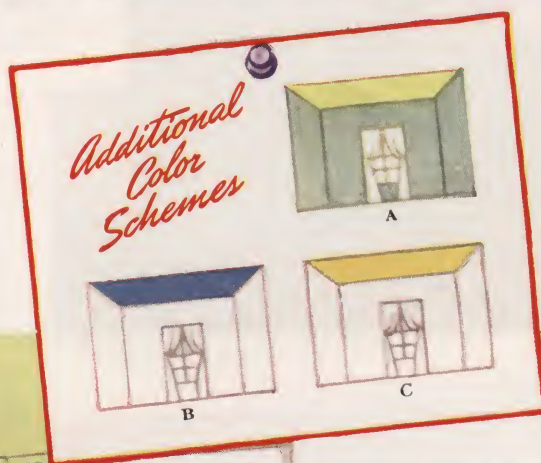


# Color Transforms and Enlivens Our Everyday Surroundings

Color is a very potent means of injecting new life into the things that make up our everyday surroundings. Today, in the modern kitchen, color is brightening our days and lightening our tasks. No longer is the kitchen a place to be shunned, but rather, a room where we are prone to gather—and linger. So, if your kitchen has been neglected and lost its appeal, why not try a new color treatment of paint and enamel?

In this delightfully gay kitchen, ceiling and walls are a Mello-Gloss mixture, one part Bud Green to two parts of white. The woodwork is Plax White and the accessories Plax Meteor Red. Floor, Plax White, sponge-streaked in Dove Gray and Black.

Transform the room and give it an entirely different atmosphere. Keep in mind that we are all enlivened by well chosen colors, even though we may not be conscious of the fact. With paint and enamel products such as Lowe Brothers Mello-Gloss and Plax, it is a simple matter to give a kitchen new life and cheerfulness. Both are easy to apply. Both will stand a lot of wear and may always be kept immaculate.

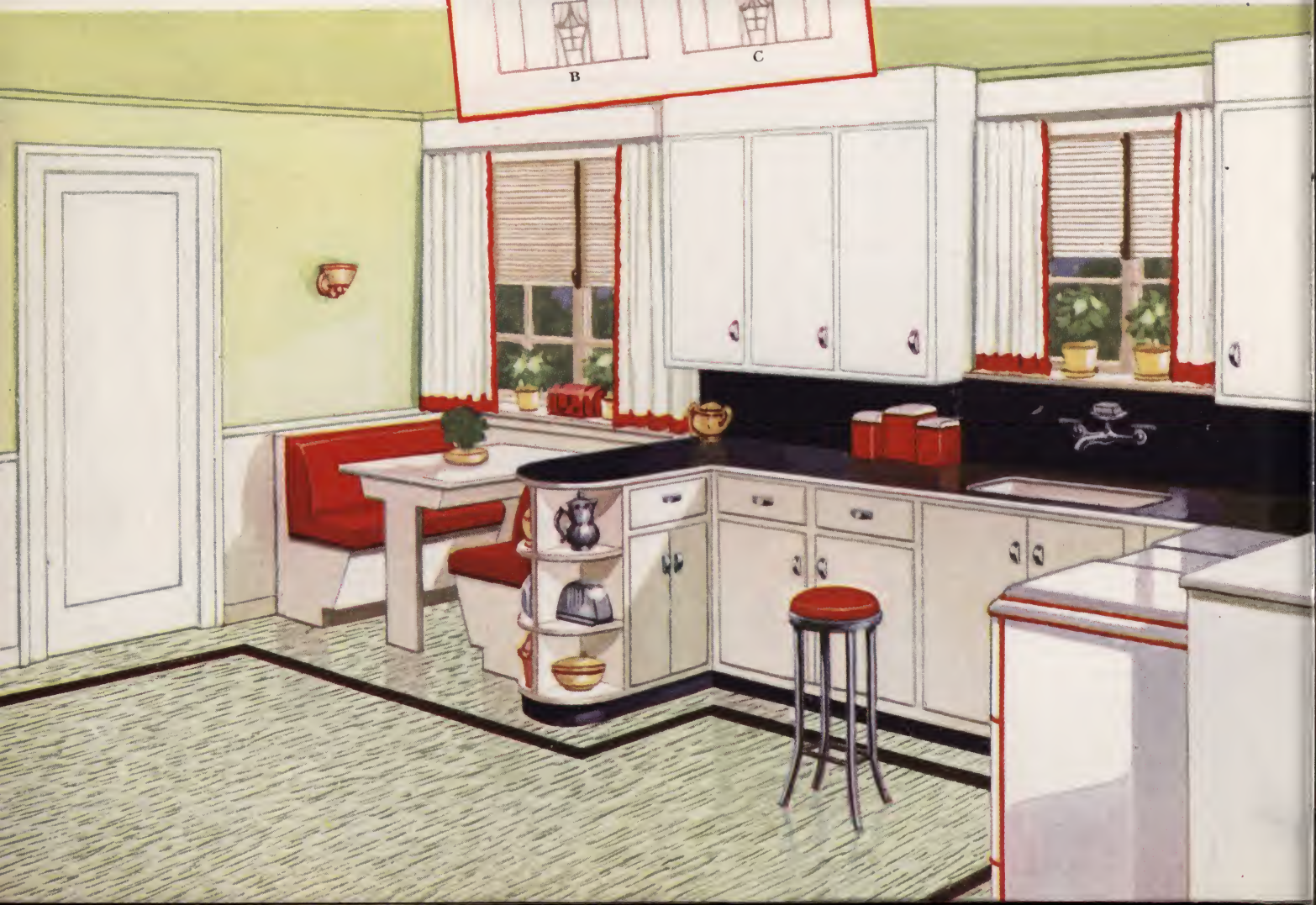


Additional color schemes for this kitchen are shown on the left.

(A) CEILING, Mello-Gloss Light Canary; WALLS, mixture equal parts Aqua Green and Bath Blue.

(B) CEILING, Plax Easter Blue; WALLS, Mello-Gloss White.

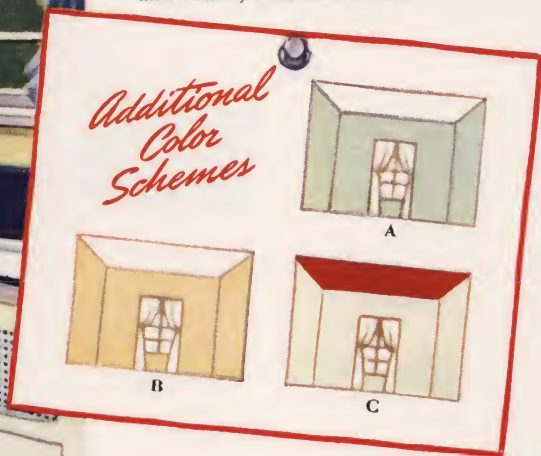
(C) CEILING, Plax Canary; WALLS, Mello-Gloss White.







Yellow, blue and white form a happy combination for the kitchen today, a charming place in which to work. Ceiling and walls are Mello-Gloss Light Canary; the woodwork, White Plax; floor, Plax Rich Blue, sponge-streaked in Leaf Green, Canary and Black. Table and chairs, Plax Leaf Green.



Additional color schemes for this kitchen are shown above.

(A) CEILING, Mello-Gloss White; WALLS, mixture two parts White, one part Bud Green.  
(B) CEILING, Mello-Gloss White; WALLS, Mello-Gloss Chamois.  
(C) CEILING, Plax Meteor Red; WALLS, White.

A kitchen done in softly contrasting colors. Ceiling is a Plax mixture of one part Golden Orange to four parts White; walls are a Mello-Gloss mixture of one part Warm Travertine to two of White; woodwork, Plax Jersey Cream. Floor is Floor Enamel Dust Gray cross-streaked in Chocolate Brown and Jersey Cream.



Additional color schemes for this kitchen are shown above.

(A) CEILING, Plax Rich Blue; WALLS, Mello-Gloss Cream.  
(B) CEILING, Mello-Gloss White; WALLS, Mello-Gloss Peach.  
(C) CEILING, Mello-Gloss White; WALLS, Mello-Gloss Bath Blue.





In this breakfast alcove ceiling is Mello-Gloss White; walls, Mello-Gloss Oyster Gray; woodwork, a Plax mixture of one part Canary to two parts White. Cabinet interior and chairs, Plax mixture, one part Egyptian Green to four parts White. Floor, Plax Black, sponge-streaked in white.



Additional color schemes for this breakfast alcove are shown above.

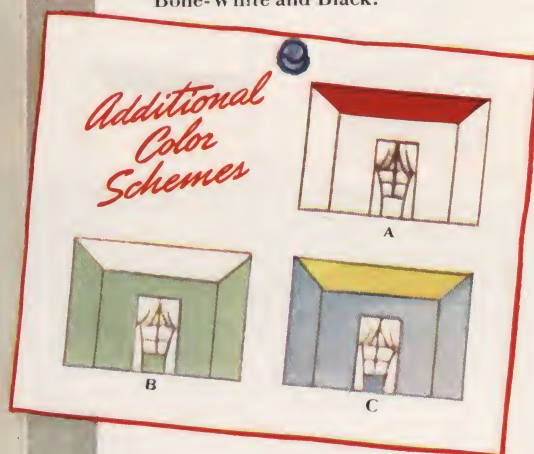
(A) CEILING, Mello-Gloss Ivory White; WALLS, mixture one part Bath Blue, one part Aqua Green.

(B) CEILING, Mello-Gloss Bud Green; WALLS, Mello-Gloss Light Canary.

(C) CEILING, Mello-Gloss Ivory White; WALLS, Mello-Gloss Peach.



Breakfast served in this gaily decorated nook will send the family on its way in a cheerful frame of mind. Ceiling is Plax Meteor Red; walls, Mello-Gloss Ivory White; woodwork, Plax White. Recessed shelves and floor, Plax Rich Blue, the latter cross-streaked in Plax Bone-White and Black.



Additional color schemes for this dinette are shown above.

(A) CEILING, Plax Meteor Red; WALLS, Mello-Gloss White.

(B) CEILING, Mello-Gloss White; WALLS, Mello-Gloss Bud Green.

(C) CEILING, Plax Canary; WALLS, Mello-Gloss Bath Blue.

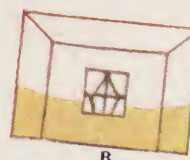




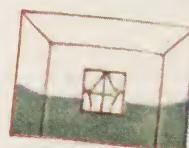


The feeling of enveloping warmth in this north bathroom is the result of colors wisely chosen. Ceiling and upper walls are Mello-Gloss Peach; lower walls and woodwork are Plax Jersey Cream. Floor is Floor Enamel Dust Gray, sponge-imprinted in Plax Jersey Cream and Chocolate Brown.

### Additional Color Schemes



B



C

Additional color schemes for this bathroom are shown above.

(A) UPPER WALLS, two parts White, one part Southern Orchid; LOWER WALLS, Mello-Gloss Oyster Gray.

(B) UPPER WALLS, White; LOWER WALLS, Plax Canary.

(C) UPPER WALLS, Mello-Gloss White; LOWER WALLS, Plax Leaf Green.

Cool colors bring a refreshing placidity to this southwest bathroom. Ceiling and upper walls are a Plax mixture of one part Leaf Green to four parts of Dove Gray. The lower walls and woodwork are Plax Bone-White. The floor, Plax Black, spatt red in Canary and Antique Ivory.

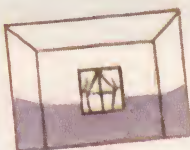
### Additional Color Schemes



A



B



C

Additional color schemes for this bathroom are shown above.

(A) UPPER WALLS, Mello-Gloss Aqua Green; LOWER WALLS, Mello-Gloss Cream.

(B) UPPER WALLS, Mello-Gloss Peach, LOWER WALLS, one part Plax Golden Orange, four parts White.

(C) UPPER WALLS, White; LOWER WALLS, Mello-Gloss Southern Orchid.







In Mellotone, sunny colors are available for cold north rooms; cool colors for rooms drawing their light from south or west. The Dining Room must be equally inviting by daylight and by candlelight. Walls may be gay or subdued, according to the plan for the room, but they must not be allowed to detract from the focal point of interest, which is always the table. These walls are Mellotone Light

Tan, beautiful any time of day; the ceiling, Mellotone Light Maize and the woodwork, Mello-Gloss Ivory White.

Additional color schemes for this dining room are shown on the right.

(A) CEILING, Mello-Gloss Chamois; WALLS, Mello-Gloss Peach.

(B) CEILING, Mellotone, two parts Light Maize, one part Light Rose; WALLS, Mellotone Light Sand.

(C) CEILING, Mellotone Venice Blue; WALLS, Mellotone Aster Yellow.

### *Additional Color Schemes*



A



B



C





Snug and comfortable is this Den, where family and friends gather and spend many a pleasant hour. Here simplicity and color combine to create a restful haven from the complexities of life. A good place to rest, read and ponder when alone—in an atmosphere conducive to complete relaxation. Possibly the room owes part of its restfulness to the fact that ceiling and walls are alike in Mellotone Italian

Drab, a cheerful color, not too stimulating—just cozily warm. Mello-Gloss Ivory White was used to complete the picture.

Additional color schemes for this den are shown on the left.

- (A) CEILING, Mellotone Pecan Brown; WALLS, Mellotone Buff.
- (B) CEILING, Mellotone Adam Green; WALLS, Mellotone Aster Yellow.
- (C) CEILING, Mello-Gloss White; WALLS, Mello-Gloss Oyster Gray.

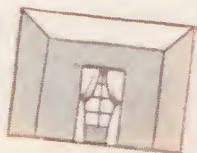
### *Additional Color Schemes*



A



B



C





A baby blue ceiling and pale pink walls make an ideal Nursery combination. Here Mellotone Venice Blue and Light Rose were used, with two portions of white added to one portion of color, in each case. When the tot has passed the infant stage—crawls about and deposits dirty fingerprints on the walls—the paint should be changed to Mello-Gloss, a semi-gloss paint that is more dirt-resistant. Or,

Mello-Gloss may be used for the original painting, with Bath Blue for ceiling and Peach for walls, both lightened with white.

Additional color schemes for this nursery are shown on the right.

(A) CEILING, Mellotone Light Rose; WALLS, Mellotone Venice Blue.

(B) CEILING, Mellotone White; WALLS, Mellotone Aster Yellow.

(C) CEILING, Mello-Gloss White; WALLS, two parts White, one part Southern Orchid.







When decorating a guest room, walls should be equally pleasing to the feminine or to the masculine guest. In other words, not too dainty nor yet too severe—just strike a happy medium. In this guest room, the draperies and bed-covers are a greyed blue, with flower design in yellow and touches of brown; leaves, a yellow green. The walls are Mellotone Buff, repeating the color of the glass

curtains; ceiling, Mellotone Ivory, and woodwork, Plax Antique Ivory, closely matching the blonde wood of the Swedish Modern furniture.

Additional color schemes for this guest room are shown on the right.

(A) CEILING, two parts Light Maize, one part Light Rose; WALLS, Mellotone Mystic Gray.

(B) CEILING, Mellotone Aster Yellow; WALLS, Mellotone Light Maize.

(C) CEILING, Mello-Gloss Light Canary; WALLS, Mello-Gloss Aqua Green.

### *Additional Color Schemes*



A



B



C





# Questions and Answers

## (EXTERIOR)



1. *How often should building exteriors be repainted?* A. When old paint is in such a condition that it no longer affords protection to the surface, the building should be repainted.

2. *How many coats of paint should be used in painting building exteriors?* A. No less than two coats; never one.

3. *When repainting a house where putty has fallen out of a window sash, when should the putty be replaced?* A. The painter should go over the house the first thing, patching up and re-puttying the window sashes so that the putty will be dry enough to be painted at the same time the house is painted. However, if the window sashes were not previously painted, then they should be primed before any putty is applied.

4. *When should nail holes and cracks in a new house be puttied?* A. After the priming coat.

5. *How should the exterior surface of a building be prepared for repainting over places where the old paint is entirely off and the bare wood is exposed?* A. When the old paint is entirely off in spots, it is an indication that moisture is getting in behind the siding, causing the paint to come loose in places. Before repainting, the building should be thoroughly in-



Two coats of paint are always required for satisfactory repainting results.

spected to find where the moisture gets in behind the siding and such places repaired. When all such leaks are stopped, the bare spots should be sandpapered thoroughly and given a priming coat of paint. When this priming coat is dry the whole job may be painted two coats, using the paint as directed on the can label.

6. *Why is it advisable to start early morning painting on the east side of the house in the spring and fall?* A. During these seasons of the year the nights are very likely to be foggy and sometimes a heavy dew falls. The fog or dew leaves the surface in a damp condition. When the sun comes up it shines on the east side of the house and causes that side to become dry first; therefore, it is advisable to start painting on the east side of the house under such conditions.

7. *How should exterior paint be thinned for the first, second and third coats?* A. For the first coat on new wood, or badly worn wood surfaces, we recommend Aluminum House Paint used in accordance with the directions on the can label. For the second and third coats use High Standard House Paint according to directions. For the first coat on new wood, or old painted surfaces where only two coats of paint are to be given, we recommend High Standard Primer. It should be applied as stated on the directions without thinning. In cases where it is desirable to use High Standard for all coats enough linseed oil should be added to the paint for the first coat to satisfy the absorption. This depends entirely on the kind and condition of the surface to be painted.

8. *When should turpentine be used, and when should linseed oil be used for thinning the first coat for exterior painting?* A. If the old surface is porous and absorbs some of the liquid out of the paint, then the paint should be thinned with linseed oil. If the old surface is not porous and does not absorb any of the liquid out of the paint, then a little turpentine may be added for the first coat in order to thin the paint so that it will spread more easily. A little turpentine may also be added to all coats when it is absolutely

necessary to do outside painting in cold weather.

9. *Is it advisable to add varnish to the last coat of exterior paint to give the paint more gloss?* A. Never add varnish to exterior paint. If the paint has been properly applied it will have a very nice gloss. Adding varnish will reduce the hiding of the paint, may cause the paint to work hard and probably sag, and also may cause the paint to dry tacky. When varnish is added it lessens considerably the durability of the paint.



Whitewash should always be removed with clear water before painting.

10. *For exterior painting how many coats should be applied to new wood?* A. For very best results on new wood, three coats of paint should be applied. Good results can be obtained by properly applying two coats.

11. *When a house needs repainting, can a good job be secured with one coat of paint?* A. No. If the house needs painting the first coat of paint must be thinned with linseed oil for best results. This thinned coat of paint will not hide perfectly and the surface will dry glossy in some places and flat in other spots. The appearance of the first or priming coat is never very attractive. And, if the paint is applied without thinning with linseed oil, then the oil that is in the paint will be absorbed by the old, dry surface. The paint will quickly fail and might peel and scale and is sure to have a faded appearance in a very short time.

12. *Is it good practice to give a house a priming coat in the spring and the finishing coat in the fall?* A. No. If the priming coat has been thinned with the right



amount of oil so that it will properly seal the surface, it will not protect the surface through six months of summer exposure unless another coat of paint is put over it. This finishing coat should be applied three or four days after the application of the priming coat. If a house that was primed in the spring has been allowed to stand until fall, satisfactory results cannot be obtained by putting another coat of paint over the priming coat that has weathered through the summer. Such a house should first be given another priming coat and this, then, followed with a finishing coat, allowing not less than three



*Thoroughly clean a wood porch floor of all dirt, grease or oil before repainting.*

days nor more than two weeks between the two coats.

13. *What is the best way to paint yellow pine siding?* A. There is no method that we know of that will make sure of a lasting job on yellow pine the first time it is painted. This is not because there is any fault with the paint, but the dark colored grain of yellow pine is full of pitch or rosin. This rosin soon commences to deteriorate and crumble under the paint and the paint must come off when the surface to which it is holding breaks up. If hard pine must be used as siding, then for best painting results on new wood, the first coat should be Lowe Brothers Aluminum House Paint over which apply two coats of High Standard, following the directions on the can label.

14. *Can a house that has been stained with shingle stain be satisfactorily painted with paint?* A. There are some shingle stains that contain a substance which will discolor paint applied over it, especially if the shingle stain has not been allowed to weather for some time. In most cases if the shingle stain has been exposed for three or four years it can safely be painted with any exterior house paint. We recommend that before painting an entire house, a test be made by painting one or two shingles with white paint. If the shingle stain is going to cause any trouble,

it will in most cases show up in about twenty-four hours.

15. *How should a brick building be painted to obtain best results?* A. The difficulty in painting a brick building is due to absorption. The bricks are so porous that the linseed oil soaks out of the paint and into the bricks, leaving a weakened film on the surface. Therefore, the first coat should be thinned with about one gallon of linseed oil to each gallon of paint. After the paint has been thinned properly, it should be applied freely, soaking the dry bricks as much as possible. The first coat of paint, thinned as directed above, should be allowed to dry for at least one week. This is necessary because of the extra amount of linseed oil added to the paint, and because of the extra amount of paint that will be absorbed by the bricks. For best results on such buildings three coats of paint should be given. The second coat should also be thinned with about one-half gallon of linseed oil to each gallon of paint—the exact amount depending upon the condition of the surface. The third coat should be applied as it comes in the can, without thinning.

16. *Can a damp brick exterior wall be painted?* A. Never paint a damp wall of any kind; allow the wall to thoroughly dry out before painting.

17. *How soon after a rain is it safe to paint the exterior of a cement building?* A. It generally requires as long as a week of warm, dry weather for all of the water to evaporate so that the surface is dry enough for painting.

18. *Why does paint peel?* A. Peeling is always caused by some condition of the surface which prevents the paint from getting a secure hold. On exterior work moisture causes practically all of the peeling. On interior work peeling may be caused by wax, oil or grease on the surface at the time the paint was applied.

19. *What should be done before repainting a surface from which paint has peeled?* A. If the old paint is peeling it is a sure sign that moisture has caused or is caus-

ing the trouble. A careful investigation should be made to eliminate the cause of peeling before repainting. For best results the old paint should be removed before the new paint is applied.

20. *Why does paint peel around windows and doors and along the corner boards, when it does not peel any place else on the house? How can such peeling be stopped?*

A. When it rains, water gets in at the joints where the siding boards join the window casings, door casings, and corner boards. It soaks along the wood and also wets the building paper behind the siding for a distance of several feet. This causes the paint to peel. In such cases the painter should make up a putty composed of white lead and whiting. This should be mixed to a thick paste or putty, with linseed oil. The putty should then be forced into the cracks until they are entirely closed. It does no good just to stop up the surface of the cracks; they must be filled to the bottom, then the putty will not fall out. After this is done and the siding thoroughly dried out (a week or ten days of dry weather is sufficient) sandpaper the loose paint off and repaint.

21. *Why does exterior paint scale in streaks on the siding boards?* A. Scaling is almost always caused by pitch or rosin in the wood. In pine, fir, cypress, etc., the pitch runs in streaks. And since paint scales on the resinous or pitchy portion, it naturally scales in streaks.

22. *What causes dark paints on interior or exterior surfaces to dry spotted?* A. When the oil that is in the paint is absorbed by the surface over which the paint is applied, the paint will be lighter in color. This is because the coloring in the paint is much darker when wet with oil, than it is when dry or free from oil. The remedy is to be sure the surface to be painted is uniformly and thoroughly sealed or primed before applying the finishing coat.



*For best results stir paint thoroughly to even consistency before applying.*





- 1 WALL CABINET—**Plax Leaf Green.
- 2 CORNER CUPBOARD—**Plax Jersey Cream; Interior, mixture one part Golden Orange, four parts White.
- 3 CHAIR—**Plax Easter Blue trimmed in Canary.
- 4 CEDAR CHEST—**Plax Mahogany Medium.
- 5 DROP-LEAF TABLE—**Plax Medium Yellow.
- 6 KITCHEN STOOL—**Plax Meteor Red.
- 7 SCREEN—**Plax Desert Sand trimmed in mixture one part Golden Orange, four parts white, and Chocolate Brown.
- 8 RUSH-BOTTOM CHAIR—**Plax Easter Blue with natural seat.
- 9 HOBBY HORSE—**Plax Leaf Green.
- 10 WASTE BASKET—**Plax Rich Blue.
- 11 CHEST OF DRAWERS—**Plax Desert Sand.
- 12 CHILD'S AUTO—**Plax Golden Orange.
- 13 PLANT TUB—**Plax Canary.
- 14 SETTEE—**Plax Egyptian Green trimmed in Rich Blue.
- 15 TWO-TIER TABLE—**Plax Chocolate Brown trimmed in Jersey Cream.
- 16 LAWN CHAIR—**Plax Rich Blue.
- 17 MAGAZINE TABLE—**Plax Leaf Green.
- 18 KIDDIE CAR—**Plax Meteor Red.
- 19 CROQUET SET—**Stripe on one ball, Plax Leaf Green.  
Stripe on one ball, Plax Golden Orange.  
Stripe on Mallet, Plax Canary.
- 20 CANOE—**Plax Easter Blue with Canary trim.
- 21 BIRD HOUSE—**Plax Canary with Leaf Green roof and Chocolate Brown platform.

# PLAX

THE UNIVERSAL  
BEAUTY FINISH  
*for All Enameling*

Expert and amateurs alike acclaim Plax the universal beauty finish for all enameling. And no wonder! Plax makes it easy to attain expert results. Easy to apply with a brush, Plax comes in 20 rich, vivid colors. They add exciting new beauty to wood, metal and glass—or almost any type of surface. Plax, the finish of a thousand uses, hides effectively, covers solidly and flows freely. What's more,



Plax is tough. It resists wear and weather and many stains and acids as dramatic abuse tests prove. And Plax is economical, too, because ordinarily only one coat is needed for refinish.

## DRASTIC ABUSE TESTS PROVE THE DURABILITY OF PLAX BEAUTY GLOSS



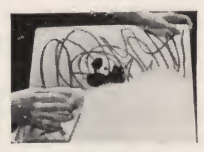
*Withstands this Boiling Water Test*



*Undamaged by Burning Naphtha Test*



*Uninjured by Metal-Eating Acid Test*



*Grease Marks Wash Off Easily*





# Questions and Answers

## (INTERIOR)



1. *Why does paint peel?* A. Peeling is always caused by some condition of the surface which prevents the paint from getting a secure hold. On exterior work moisture causes practically all of the peeling. On interior work peeling may be caused by wax or grease on the surface at the time the paint was applied.

2. *What causes paint to sag?* A. It is caused by applying the paint unevenly or by applying too thick a coat.

3. *Is it advisable to have the room well ventilated while the interior paint is drying?* A. Yes. Paint dries more rapidly in a room that is well ventilated.

4. *Is sizing necessary on plastered walls not previously painted, when they are to be finished with Mello-Gloss, Mellotone or other paints?* A. All newly plastered walls must be sized before applying the first coat of any paint.

5. *Is sizing necessary on a plastered wall that has previously been painted?* A. If the old finish has a gloss and is in good condition, sizing will probably not be necessary. If the old paint is a flat wall paint, we recommend that Sealcote be added to the first coat of Mellotone applied over such a surface, or that Mello-Gloss Reducer be added to the first coat of Mello-Gloss. When dry, the finishing coat of either Mellotone or Mello-Gloss should



Cracks in a plastered wall should be undercut as shown and filled before painting.

be applied as it comes from the can, without thinning.

6. *Can ordinary plastered walls that are papered be decorated in a rough, painted finish?*

A. No. It is never safe to paint over wall paper. The old wall paper should be removed and the walls may then be finished, scumbled and glazed, or stippled, as may be desired.

7. *Can an oil paint be applied over kalsomine?* A. It is always best and safest to remove the kalsomine before attempting to paint the walls. However, good results are often secured, providing the kalsomine surface is firm, without removing the kalsomine, by giving the kalsomine a coat of raw linseed oil to which a small amount of drier has been added. The linseed oil should be allowed to dry a week or ten days. Then apply the finishing coats of paint as directed on the can labels.

8. *What is the best material to use for painting basement walls?* A. It depends on the finish desired. Lowe Brothers Fume Proof White, Mill White, Mello-Gloss or High Gloss Wall Finish will produce excellent results on a dry basement wall.

9. *What causes paint to peel on basement walls?* A. Practically all basement walls are below the surface of the ground. When it rains the ground becomes wet and the moisture from the ground comes through the wall, causing the paint to peel. All basement walls should be coated on the exterior with a heavy coating of Lowe Brothers Blak-En-Al before the ground is filled in. This will prevent moisture from coming through the walls.

10. *What makes some of the quick-drying interior paints wrinkle?* A. Applying the paint in too heavy a coat will cause it to wrinkle when dry.

11. *How may a glazed finish be produced?* A. Tint Glazing Liquid with the desired Oil Color and brush it over the dry painted surface. Allow to remain until partially set before wiping. On textured walls wipe off the hills, leaving the color in the hollows. On smooth walls, pat or mop the glaze coat with waste or cheesecloth to give a soft, mottled effect, or simply press the wiping rags against the glaze coat. Glazed woodwork or furniture

should be given a coat of flat varnish, or waxed.

12. *Where and when should Stippling White be used?* A. Only on surfaces where a stippled finish is desired. It should never be used as a smooth wall paint. Apply one thick coat of Stippling White over a well sealed wall and stipple with an ordinary stippling brush. Be sure to follow the directions on the Stippling White can label.



Old wall paper should be removed before painting.

13. *When using enamel, what causes it to draw together and leave bare spots?* A. This condition is called crawling. It is caused either by oil or grease on the surface to be painted, or by a very high gloss on the old finish. The remedy is to clean and sandpaper the surface with the grain of the wood before applying the enamel.

14. *Why do paints and varnishes sometimes fail to dry?* A. It is almost always caused by some condition of the surface over which the paint is applied. Paint will not dry over waxed, oily or greasy surfaces, or surfaces that have been washed with soap and the soap not thoroughly removed, or over surfaces that have been cleaned with a dustless mop. Have the surface free from oil and grease before applying the paint.

15. *Can paint or varnish be applied over lacquer?* A. Yes. Sandpaper the lacquer thoroughly with fine sandpaper. This will produce what is known as "tooth," assisting the paint to hold to the surface.

16. *Is thick paint proof of high quality?* A. No. Paint may be made thick by adding a large amount of cheap pigments, or by the addition of water. In fact, most



cheap paints contain a large percentage of water. The water makes an emulsion of the paint, which appears thick. Such paint has very little value.

17. *What causes the specks in varnish?* A. The specks are not in the varnish. They are small particles of dirt or dust that are either on the surface at the time the varnish is applied, are in the brush, or fall on the surface before the varnish becomes perfectly dry and hard.

18. *How can paint be kept from running down the handle of a brush when painting ceilings?* A. Using a good, long bristle brush will eliminate most of this trouble.



Stippling White should be used only where a stippled finish is desired.

19. *What is the best way to remove shellac?* A. With denatured alcohol.

20. *Can the inside of the oven of a gas stove be painted successfully?* A. Yes. Use Aluminum Paint. Before applying any paint to a gas stove, all grease must be removed by washing with strong soap and water. Wash several times with clear water after using soap and water. Benzine or gasoline may be used, but make sure there is no fire or flame in the room while cleaning. Open doors and windows to rid room of fumes.

## FLOORS, FURNITURE and WOODWORK

1. *When both stain and filler are used on new, open-grained woods, which is used first?* A. The stain must be used first. When perfectly dry it should be given a very thin coat of shellac. The wood should then be filled with Paste Wood Filler, colored to match the stain.

2. *How can worn places such as in front of a door be refinished to match the balance of the floor?* A. Sandpaper with the grain of the wood and clean the worn places thoroughly, then stain with Lowe Brothers Oil Stain to match the original color of the floor. Use the stain according to directions on the can label. When dry apply one or more coats of varnish to entire floor.

3. *Can a varnished floor that has been waxed be revarnished without removing the wax?* A. No. All traces of wax must be removed before the varnish can be applied. There is no quick or easy way to remove wax. Wash the surface with turpentine, changing the cloth frequently and continuing to wash with turpentine until the floor is as clean as possible. During this washing procedure, the cracks in the floor will become filled with wax. For this reason we recommend that a thin coat of shellac be applied to the floor before applying varnish. If floors that have been waxed must be refinished, we strongly recommend that they be redressed. This will produce a new surface—then varnish the same as new floors.

4. *What is the proper way to paint an interior cement floor?* A. Clean the floor thoroughly to remove all dirt and grease before painting. This can be done best by scraping, then washing with benzine. Do not use soap and water to clean a cement floor that has not been painted previously. In the case of a garage floor, oil and grease cannot be removed by washing with benzine because the benzine will only spread the grease over a larger area. For best results remove as much of the oil and grease as possible by scraping, then burn the remainder out of the floor with a painter's blow-torch, sandpaper, brush and then paint with Floor Enamel.

There is a great difference in the texture of cement floors. Some are very soft and porous, while others are very hard. Extreme care must be taken in applying the first coat. The paint must be thin enough to satisfy the absorption of the cement. The paint should be thinned as directed on the can label. A cement floor that is continually damp cannot and should not be painted.

5. *Why use Enamel Undercoating under enamel?* A. Enamels are not as easily brushed out, nor do they cover as much surface as Enamel Undercoating. Enamels cannot be sanded easily to a level finish. Enamel Undercoating hides well, is easy to brush out and a slight sanding makes the surface perfectly smooth and level.

6. *Is it necessary to give woodwork and furniture a coat of flat paint before finishing with Plax?* A. No. Clean the old surface, removing all grease, oil or furniture polish. Sandpaper with the grain of the wood, then use Plax for all coats.

7. *Should wood surfaces upon which furniture polish has been used be cleaned before varnishing, painting or enameling?* Why? A. Yes, all surfaces should be thoroughly cleaned with benzine before varnishing, painting or enameling. If all trace of furniture polish is not removed, paint or varnish will not dry properly and later may chip off.

8. *How should linoleum or oil cloth be cleaned before varnishing or lacquering?* A. Linoleum or oil cloth should be washed with soap and water to remove all of the grease that may be on the surface. The soap and water should be rinsed off several times with clear water to remove all traces of soap. Allow the linoleum or oil cloth to dry thoroughly before applying varnish or lacquer.

9. *Which is the best finish for inlaid linoleum, Linoleum Varnish or Linoleum Lacquer?* A. Both are good. We do not recommend that a new linoleum be given a coat of either varnish or lacquer until after it has been used some time. It should then be cleaned thoroughly by washing with soap and water. Allow to dry, then apply either Linoleum Varnish or Linoleum Lacquer. The Linoleum Varnish will give a very high gloss while the Linoleum Lacquer will have very little gloss. The chief advantage of the lacquer is that it dries almost at once. Never apply Linoleum Lacquer to linoleum that has been varnished.



In washing walls it is best to start at the bottom and work upward.

10. *What should be used to thin paint that is too thick for use?* A. Different types of paint require different types of thinner. Follow carefully the directions on the can label of the paint you are going to use.



# Lowe Brothers

QUALITY PAINTS OR VARNISHES  
FOR EVERY PURPOSE

*Cost Less per square foot of Protected Surface*



You buy paint for two primary reasons—to beautify and protect the surface which it covers. Thus your real concern should be, *not* how much a can of paint costs, but how much surface it covers and how long it will protect that surface. Therefore, it is obviously false economy to buy “cheap” paint simply because it costs less per can.

To be sure of the *real economy* of paint which covers *more* square feet of surface—and protects that

surface *longer*—you can depend on Lowe Brothers unsurpassed quality. For the extra margin of quality in Lowe Brothers Paints is warranted by over 70 years of faithful adherence to one rigid standard of quality.

Remember, too, the average cost of materials necessary to paint the exterior of your home, represents only about one-third of the total cost of the job. For example, only \$16.25 is the average cost for the LOWE BROTHERS HIGH

STANDARD HOUSE PAINT necessary to paint with two coats the exterior of a typical six-room house (24' x 32' x 15'). So, since the cost of paint is so low compared to the investment in labor necessary to apply the paint, it is foolish to skimp on quality and run the risk of disappointing results. Don't take chances! Depend on Lowe Brothers extra margin of quality for the ultimate economy of long-lasting beauty and protection.

## CONSULT A GOOD PAINTER

When considering your repainting job, consult a good painter as well as your dealer in Lowe Brothers Paints. Your painter knows from experience that Lowe Brothers costs less to use because it covers *solidly* far more square feet of surface than cheap paint. Your painter knows that it doesn't pay you to skimp on quality. And he knows that LOWE BROTHERS HIGH STANDARD HOUSE PAINT saves *his* time and *your* money.

## FOR EVERY PURPOSE—A LOWE BROTHERS FINISH OF UNSURPASSED QUALITY

It matters not whether you wish to paint a boat, a barn, a roof, a swimming pool, or linoleum. And it matters not whether it's original painting or refinishing which you wish to do. Whatever your need, Lowe Brothers paint, varnishes, primers or special finishes will give you long-lasting beauty and protection. See your dealer in Lowe Brothers paints and varnishes.





**MELLO-GLOSS SEMI-GLOSS WALL PAINT—  
FOR MODERN STYLE AND  
WASHABLE WEAR**

Lowe Brothers Mello-Gloss is a modern, soil-proof\* semi-gloss wall paint. The satiny lustre of Mello-Gloss is especially suited for walls, ceilings and interior woodwork. Ordinary soap and water is all that you need to keep its satiny finish beautiful, so there is no need to worry about stains, spots, or smudges. Best of all, Mello-Gloss retains its fashionable beauty after repeated cleaning.

For years, Mello-Gloss has been the first choice for semi-gloss beauty in thousands of homes, schools and hospitals throughout the nation. Now, modern Mello-Gloss is better than ever—the product of tireless research and countless improvements by Lowe

\*Impervious to soil under normal home conditions.

Brothers famed technical laboratories. So, with improved, easy-flowing, hiding and non-fading qualities, Mello-Gloss is, more than ever before, an outstanding washable beauty treatment for your kitchen, breakfast room, bathroom, nursery, sun room or other rooms throughout your home.

**MELLOTONE FLAT WALL PAINT FOR A  
SOFT, VELVETY FINISH**

Lowe Brothers Mellotone is a flat-drying, oil wall paint that is easy to apply and as easily cleaned. Mellotone's beautiful, pastel shades make a most effective background for furniture and draperies, in the soft colors currently being used. It comes in a variety



of refreshing, clear colors which combine nicely where ceilings and walls are to be in contrasting tints—or where the ceiling and one wall are in a different color from that of the other three walls. Like Lowe Brothers Mello-Gloss, Mellotone is used by master painters throughout the nation in many of our larger buildings.

**SPECIAL  
DECORATIVE ADVICE**

Your friendly Lowe Brothers dealer is a trained paint adviser. He will gladly help you select the right materials and the color combination which best suits your taste and purpose. He has available the latest information on paint styling. And to further help you in your color scheme selection, your Lowe Brothers dealer will gladly show you Lowe Brothers Pictorial Color Chart containing actual painted illustrations of charming exteriors and attractive interiors. Furthermore, if your paint styling or decorative problem requires the personal advice of Lowe Brothers Department of Decoration, your Lowe Brothers dealer, whose name appears on this booklet, will gladly show you how to secure the special counsel of top-flight decorators without cost to you. Get acquainted with your dealer in Lowe Brothers painting and decorating materials. His advice and experience is yours for the asking.





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